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THE MUSICAL VERSIONS OF GOETHE'S "FAUST."

BY ADOLPHE JULLIEN.¹

I.

THE "FAUST" OF JOSEPH STRAUSS, OF G. LICKL, OF THE RITTER SEYFRIED, OF BISHOP, OF CARL EBERWEIN, OF BEANCOURT, OF BARON PEELLAERT, OF SCHUBERT, OF Mlle. LOUISE BERTIN, AND OF LINDPAINTNER.

Faust was the constant and favorite occupation of Goethe, the work of his whole life. "Here it is more than sixty years since I conceived the *Faust*," he says to William von Humboldt, on the 17th of March, 1832, in the last letter that he wrote; "I was young then, and I had already clearly in my mind, if not all the scenes with their detail, at least all the ideas of the work. This plan has never quitted me; throughout my life it has quietly accompanied me, and from time to time I have developed the passages which interested me for the time being." . . . The poem of *Faust*, as everybody knows, is divided into two very distinct parts. The first appeared in 1807; the second, commonly called *The Second Faust*, only saw the light in 1831, after being the preferred labor of the great poet to the decline of his days. But music did not wait so long. Scarcely had seven years passed since the appearance of the first *Faust*, when it resolutely attacked this gigantic work.

Joseph Strauss² was the first to enter upon the career. A musician of merit, pupil of Teyber and of Albrechtsberger, and a very able violinist, Strauss was by turns first violin at the theatre of Pesth, musical director at Temeswar in Hungary, and finally capellmeister at Mannheim. It was towards 1814 that he brought out in a province of Transylvania, where he was director of the German Opera, his opera, *The Life and Actions of Faust*.

One year later another musician, George Lickl,³ distinguished as a professor of the piano and organist, got hold of the same subject, and lengthening the title, to distinguish himself from his predecessor, gave his opera, *The Life, the Actions, and the Descent of Faust to Hell*, at the Theater Schikaneder, in Vienna.

Five years rolled away between this attempt and the next. In 1820 the Chevalier Ignaz-Xavier von Seyfried⁴ had represented at Vienna, under the title of *Faust*, a melodrama of which he had composed the music. The Chevalier was no novice. He had had

the honor of being a pupil of Mozart for the piano, of Haydn for harmony, and of Winter for dramatic composition. Of these three illustrious masters he had retained, it seems, only an unparalleled zeal for labor; and, if he was destitute of all originality, he had at least the reputation of an indefatigable worker.

Another interval of five years, and an English composer, Bishop,⁵ pupil of Bianchi, brought out in London, at Covent Garden Theatre where he was musical director, an opera *Faustus*, which, although signed with his name, was in reality only a more or less successful arrangement of Spohr's *Faust*. This kind of work, indeed, was the not very meritorious specialty of this author, who after the same fashion wrote a considerable number of dances, vaudevilles, melodies and *pasticcis*.

About the same period, Carl Eberwein, the same who, while a very young man, charmed the leisure hours of Goethe by his talent on the piano, composed an overture and some melodramatic music for *Faust*, at the same time that he wrote entr'actes for several dramas of the poet and an overture for his monodrama of *Proserpine*; these various works were given with success at Weimar. This composer, who became musical director of that city, where he was born in 1784, had learned music under the direction of his father, while he made his literary and scientific studies at the gymnasium of Weimar. Later, he received lessons in harmony and composition from his older brother Maximilian; but he possessed ideas more original than his brother, and a richer fund of invention. These gifts of nature vanished as his admiration for the works of Mozart grew; he contented himself with imitating, as closely as possible, the style and formulas of his favorite master.

At length, in 1827, the tragedy of Goethe was transported for the first time upon the French stage, but under what a form and with what music! *Faust*, an opera in three acts, words by Théaulon and Gondelier, music by Béancourt, was played Oct. 27, 1827, at the theatre des Nouveautés. The music shall not have the privilege of arresting our attention; let it suffice to know that it was drawn from various French operas. But what a pitiful scenario was this of Théaulon, what a miserable parody! Those of our readers who would like to form an idea of it, have only to open the journals of the time, especially the *Constitutionnel*; there they will find a very amusing recital of a piece which was very little so itself. Four actors of talent were charged with interpreting this lyric-burlesque drama: Bouffé and Armand played Mephistopheles and Frederic (read Faust), Mme. Albert impersonated Marguerite, and Casaneuve represented her father, the good-man Conrad, a retired old soldier, whose figure is often found in the vaudevilles of the period.

Such is the charm inherent in the creations of genius that, even when disfigured by the

most vulgar arranger, they preserve the gift of attracting and seducing real artists. Thus it was with Goethe's drama. Although cut up and travestied as we have seen, it had still the singular power of tempting a man sincerely fond of musical matters. The Baron de Peelaert⁶ was the son of an ancient Chamberlain of Napoleon I.; he had been sub-lieutenant of infantry, was then attached to the staff, and was decorated at the siege of Antwerp. Unfortunately he could only consecrate to Art the moments of respite which the military career allowed him; but he was passionately fond of work, and, in the want of librettos, he wrote the poems of his first operas himself. Finally he had performed at Brussels several works which were not without merit, notably his *Faust* (March 1834), which obtained a real success, being very well sung by Chollet and Mlle. Prévost for the parts of Faust and Marguerite.

Without composing an opera of *Faust*, Franz Schubert has set to music some scenes of the drama, and four of his melodies are exact transcripts from the text of Goethe. The best known, *Gretchen at the Spinning Wheel*, which he dedicated to Count Moritz von Fries, renders in a touching manner the grief of Marguerite and the bitter joy she experiences in retracing the happiness that has vanished. The musician has found admirable accents to convey all the phases of delirium, of passion, from the beginning, sad, calm, resigned, to the instant where the poor girl cries out with a voice broken by emotion: "And the charm of his voice, the clasp of his hand, and, ah! his kiss!" . . . to that last transport of love: "Ah! that I cannot seize him and embrace him forever!"

The ballad of *The King of Thule*, which Schubert wrote in 1816, is as touching in expression as it is simple in form. A year later he composed his *Marguerite imploring the image of the Virgin*, a page dramatically treated, which begins with a song full of unctious, and grows more and more animated as the sinner, full of grief and of repentance, repeats her prayer more fervently and drags herself to the feet of the Mater Dolorosa. Three or four years earlier, Schubert had set to music the *Scene in the Church*, conceived exactly after the original text, but which may be sung by a single person, the chorus being written for one part. In imposing upon himself so restricted a canvas, Schubert could not pretend to compose a great dramatic page; but he knew how to lend true accents to each of his personages. The acrid irony of the demon, the burning despair of the ruined girl, the terrible grandeur of the religious chant, are there expressed with equal felicity, and Marguerite's cry for "Air!" is of heart-rending truth. This picture in miniature must not be compared to any of the creations which this scene has inspired in other composers, but it contains the sketch of a picture *hors ligne*.

These last two melodies, though comparatively little known, may count among the most beautiful of the celebrated composer;

¹ We translate from "Goethe et la Musique: Ses Jugements, son Influence, Les Oeuvres qu'il a inspirées." Par ADOLPHE JULLIEN, Paris, 1880. — Ed.

² Born at Brunn in 1798; died at Carlsruhe, Dec. 1, 1866.

³ Born in Lower Austria in 1769; died in 1843 at Fünfkirchen after being Capellmeister in Hungary.

⁴ Born at Vienna in 1776; died there in 1841.

⁵ Bishop (Henry Rowley), born in London in 1752; died there in 1835.

⁶ Born at Bruges in 1793; died at St. Josse-Ten-Noodle-Bruxelles in 1876.

but pages so pathetic are not so much melodies as they are veritable scenes of the drama, to which the orchestra alone is wanting. These four fragments of *Faust*, augmented by an unpublished chorus of angels (probably that of the Easter Festival), form, taken together, an ensemble of sufficient consequence to justify our title of the *Faust* of Schubert.

On the 8th of March, 1831, the Opera Italien of Paris announced the first performance of an opera called *Fausto*. It was in fact the first serious attempt in France to translate the work of Goethe. On this account it deserves to occupy our attention for a moment. The author was a woman, but a woman keenly interested in her art, and who had learned from the best masters the science of harmony and the art of composing. She held the pen with a practised hand, and her works, of a learned texture, bore in no way a feminine impress. Like a true artist, Mlle. Bertin had not consented to put into music a deformed *pasticcio* of the German work; she professed a too profound respect for the great name of Goethe. Accordingly the *scenario* which she adopted was a faithful reproduction of the capital situations of the drama. She had even the happy idea of preserving an episode disdained by those who came after her, and which lent itself singularly to the most fantastic colors. It is the scene entitled *The Witches' Kitchen*. It is midnight; gnomes, dwarfs, goat-footed devils, sprites, apes and monkeys proceed to their frightful mysteries and dance a Sabbath rondo round the flaming cauldron. The demon and his pupil arrive. Faust wishes to ask of the sorceress the magic potion which will give him back his youth; and while Mephisto, reclining on a couch and playing with a sprinkler, sneeringly says: "Behold me like a king upon his throne; I hold the sceptre; I want nothing but the crown," Faust, handling a mirror, distinguishes there the ravishing image of Marguerite. "What do I see? What celestial apparition shows itself in this magic mirror? Love, oh lend me thy most rapid wing and lead me where she lives!" etc.

The work of Mlle. Bertin met in the journals only kindly judges, who knew how to render justice to its merit, and also to dissemble wise criticisms under compliments quite flattering for a young woman. With regard to a person of consideration and good birth, an exaggerated praise would have been as much out of place as a too sharp criticism. There was a rock which the journalists turned with a great deal of address. See, for example, what was said by the *Revue de Paris*:

"Enlightened judges have appreciated and will yet appreciate, this music, too new, too much out of the beaten track to be all at once popular. . . . For the rest, the anticipations of the public, as it always happens, have been completely deceived. One expected from a young lady pure and graceful strains, sweet and perhaps tame melodies; one was afraid to see so grave, so powerful a subject thrown into feeble hands which it might crush. Great was the surprise to hear an instrumentation constantly new and varied,

at times graceful, but more frequently energetic and sombre.

Meanwhile musical Germany was far from letting alone the masterpiece of Goethe. In 1832, Lindpaintner¹ brought out with abundant success, at Stuttgart, a *Faust*, which was taken up at Berlin in 1854. The overture especially, is a piece of grand dramatic character and of a striking color. This creation does honor to this artist of talent, who, while remaining faithful to his post of Capellmeister to the king of Würtemberg from 1817 to the year of his death (1856), gave an example of a constancy too rare not to be appreciated as it deserves.

(To be continued.)

MOZART'S SKULL.

ON the fate experienced by Mozart's skull, the *Vossische Zeitung* contains the following very interesting communication, by the celebrated anatomist, Prof. Hyrtle, living in Perchtoldsdorf, near Vienna, who could not suppress some bitter and sharply contrasted remarks on the occasion of the Mozart Celebration, that lately took place in Vienna, and was received with great applause by the art-loving portion of society, as well as the general public. When Mozart died, there was not enough money found to bury him, and he was laid in the section allotted to the poor of the community. Only three persons accompanied this truly melancholy funeral, among them Schikaneder, the author of the *Magic Flute*. The most disagreeable, cold and rainy weather, undoubtedly had its share in the scant notice taken of the event.

When the sad train had arrived in the graveyard of St. Marx, near Vienna, a slip of paper, bearing the name of the departed, was as usual handed to the grave-digger, and it was now his concern to add it, as well as a mark for the grave in question, to the list in his books. Through a most peculiar combination of circumstances, the grave-digger had retained Mozart's name in vivid recollection. Once namely, when he went as usual in the time of his boyhood, with his father, — who was butler to some magistrate, — to mass at St. Stephens, they found the Dom crowded with people. Mozart's first mass, which he wrote as a boy of sixteen, was being performed. At that time, his father had held up Mozart so impressively before him, as the model of an ambitious youth, the imposing celebration made so powerful an impression upon him, that he retained the name vividly in his memory. And this gifted man, who was the highest ornament to his country, now received so miserable a burial in the "section for the poor!" Shaking his head, and much incensed over the fact, the grave-digger now put down more particularly in his journal: "A. W. Mozart, in the section for the poor, No. 4, last row, the first by the fence."

In these common graves, there were generally placed six rows of coffins, ten beside and over each other, together sixty in all. After about ten years, the remains were exhumed, and when this took place with the grave in question, the grave-digger gave strict orders to go to work carefully, as he was anxious to know how "the great musician might look now!" He found Mozart's head fallen under his left arm, took the skull with him to his house, wrapped it carefully in paper, and preserved it, again noting everything down. The man fell sick, and left to his successor, among various possessions, also Mozart's skull, which to

this successor was of double value, as he was himself a musician.

At about this time died Prof. Hyrtle's mother, and was buried in the same graveyard. Hyrtle's brother, a very capable engraver in copper, and a still better violoncellist at the Beethoven Chapel, was an eccentric character, living alone, and possessing a kindly, childlike heart. Daily when his duties were ended, he betook himself to the churchyard, to spend a few moments reverently at his mother's grave. The grave-digger had remarked him for some time, and when once a violent torrent of rain came down while he remained in the churchyard, the grave-digger very cordially invited him into his house, to wait for the passing of the storm. He did so, and the two men became friends, since both, as good musicians, instantly found in a common object of sympathy a like interest in each other. After the visit to the mother's grave they now played together, views and experiences were exchanged, and thus it happened that one day the friend gave his friend the joyful surprise of presenting him with Mozart's skull as a gift. Prof. Hyrtle immediately received an invitation to come to his brother, where to his unspeakable joy and surprise he heard of the event. As an experienced anatomist, he immediately proved the harmony between the lines of the skull, and the portraits of Mozart, wrote a pamphlet in order to communicate the glad news to the art-loving world, and requested his brother to procure for him exact information as to the name of that grave-digger, his family, etc., and the latter betook himself for that purpose to the magistrate, where he was very politely shown to that official in the registry who had such matters in charge.

Here the story turns. The official, unpleasantly touched in the first place by a demand requiring his time, — asks for what purpose this name and date are demanded, listens to the report, and then remarks very indignantly that a grave-digger is under his oath of office, and has no right whatever to appropriate to himself any object, though it be only an exhumed bone. This remark was quite sufficient to fill the mind of Hyrtle's brother with all the horrors of an illegal transaction, in which he was now himself involved, so that he turned about immediately, wished to hear nothing more of the pamphlet and the glad sensation; nothing of publication, but peremptorily demanded the skull to give it up to the waters of the Danube. No prayers, no arguments were of any avail! The poor man was in such great excitement that the Professor, with a bleeding heart, was obliged to give up the precious relic. From that time a certain estrangement arose between the brothers.

"When my poor brother died," said Prof. Hyrtle, at the close of his interesting episode: "I had his musical instruments and different objects sold. I was present at the sad task of clearing out his room, when one of the men presented to me some object wrapped in paper, with the jeering remark that here was something very rare! That it was in truth! for beside, myself with joy, I recognized the Mozart skull, which I have since then preserved like a holy relic. In my will, I have made it over to the city of Salzburg, for the Mozarteum erected there, and have already informed the city of that fact. The Edinburgh Museum of arts and curiosities has offered me three hundred ducats for the skull, and with this another strange story is connected. Haydn was court musician to Prince Esterhazy, Ambassador in London at the time of the Congress. When the Congress was assembled at Vienna, Esterhazy invited the Englishmen to a hunting party, to his estates in Hungary, and there, — Haydn had then been dead for some time, — one of the Englishmen expressed the wish that Esterhazy

¹ Lindpaintner (Pierre-Joseph), born at Coblenz in 1791, pupil of Wetzka, of Winter, and above all, of Joseph Grätz, who taught him counterpoint and the art of writing; died at Nonnenhöhn in 1856.

might show them the Mausoleum of Haydn, his celebrated musician, who, like Mozart, was buried in Vienna. This put the Prince into an embarrassing position, and he gave as an excuse, that the mausoleum was not yet finished. Finally the Prince really erected one to Haydn. The body was taken up, but—the head was wanting. That is in Edinburgh. Gall's phrenological theories were then the order of the day, for neither pains nor expense were spared to procure skulls of celebrated people,—it had become a wide-spread mania, particularly in England. It is easily to be comprehended that they would have given a great deal to have Mozart's skull with that of Haydn."

The former however, has been, through the reverential affection of the celebrated scholar, preserved to his own country, as a lasting memento of one of the most brilliant names in the world of German art.

MR. DUDLEY BUCK'S CINCINNATI PRIZE CANTATA.

(From the New York Musical Review, April 29.)

... As a libretto, the composer selected portions of Mr. Longfellow's poem, *The Golden Legend*. This poem is too long to be used in its entirety for the purpose of musical composition. Mr. Buck, therefore, chose such parts as would give an outline of the plot, and at the same time render the composer's task a congenial one. Some passages, in which the action was delayed by philosophical discussion or for other reasons, have been summed up in orchestral movements and as a whole the composition may be considered a musical emphasis of the leading points in Mr. Longfellow's narrative. The plot and incidents are portrayed by the prize cantata in fourteen scenes.

The first of these is a prologue, and is that part of the poem which Liszt has set to music under the title, *The Bells of the Strasbourg Cathedral*.

Lucifer and the spirits of the air are endeavoring to pull down the cross from the cathedral of Strasbourg. It is night, and the attempt is made during a raging storm. Lucifer's commands, the despairing voices of his spirits, who fail in their attempt, and the solemn chorus of the bells are heard alternately. The cross can not be torn down, for around it

All the Saints and Guardian Angels
Throng in legions to protect it.

Then, as Lucifer hears the bells, he calls upon his host to seize them and "hurl them from their windy tower." But the bells defy the unholy powers; for they have been anointed and baptized with holy water. Lucifer, infuriated, bids his servants aim their lightnings "at the oaken, massive, iron-studded portals." There, however:

The Apostles
And the Martyrs, wrapped in mantles,
Stand as wardens at the entrance,
Stand as sentinels o'erhead.

The spirits are again baffled; the bells chant once more; Lucifer calls to retreat; and the powers of the air sweep away, singing:

Onward! Onward!
With the night wind,
Over field and farm and forest,
Lonely homestead, darksome hamlet,
Blighting all we breathe upon!

As they vanish, voices are heard chanting:

Nocte surgentes
Vigilemus omnes!

This prologue, it has been seen, demands music which is not only descriptive in character but also eminently dramatic. It forms, in a measure, a key to the entire *Golden Legend*, which tells of a sinner's deliverance from the evil one through the sanctity of a pure young girl who is willing to die in his stead. The triumph of religion over the powers of evil is portrayed both in the prologue and in the legend itself; only that in the prologue religion is represented by a beautiful, sacred edifice, and in the legend by a beautiful, human character. Lucifer

is prominent both in the poem and in the cantata. Mr. Buck has represented him by a malicious motive which occurs whenever he takes part in the action. Before the entrance of voices in the prologue, a powerful orchestral prelude (*Allegro con fuoco ed agitato*) presents an eloquent epitome of the scene. It is night. A fierce storm is raging around the spire of the Strasbourg Cathedral. The opening bars of the cantata represent a momentary lull in the tempest. The scene begins with a tremolo in the bass; and at the third beat rapid passages are heard on the violas and 'cellos. These gusts increase in fury as the rapid passages rush impetuously higher and higher, until at length, while the wind shrieks through the spire, Lucifer appears with the powers of the air. Mr. Buck has very cleverly imitated the shrill blast of the wind in high air, by suddenly ending the rapid chromatic runs and the shake in the bass, and allowing the wood instruments and violins to continue a tremolo far up in the treble. After this has lasted during a single bar, Lucifer's appearance is announced by the following motive:



This theme is given to the trombones and the trumpet, while the storm is continued in the accompaniment until a fine climax is reached. Then, as the motive grows fainter, the storm gradually subsides, and, after a few fitful gusts (flutes, clarinets and oboes), the bells toll solemnly and are followed by the chant to which the final words of the prologue, *Nocte surgentes vigilamus omnes*, are sung when the spirits of darkness are vanquished. Nothing could better represent the religious element in this triumph than the old chant which Mr. Buck has selected. It is the familiar Gregorian chant with a slight rhythmic alteration by which it assumes this form:



It is continually interrupted by the storm, which grows louder and louder until the chant gives way to the Lucifer motive; after which the vocal recitative of Lucifer begins. All the time that he is heard urging on his spirits, his motive is audible in the orchestra. In despairing cries his host deploras its inability to injure the cross. Then follows the solenne of the bells. When Lucifer furiously commands the powers of the air to hurl the bells to the pavement, the orchestra breaks in with a bar of descriptive descending octaves. But again his spirits are baffled. As their cries are repeated, the flutes, clarinets and oboes play a shrill, malignant accompaniment. Then the chorus of the bells is renewed, and during it the orchestra intones a mournful song to the words: *Defunctos ploro*, and a triumphant strain to the words: *Festa decore*. The music incidental to the attack which Lucifer directs against the portals is based on the same

thought as that which accompanied the preceding incidents. But the interest is sustained by a variety of instrumentation. Finally the spirits rush from the scene, singing a chorus, whose quick time and sweeping rhythm well represent their swift departure. After they disappear the Gregorian chant alternates between chorus and orchestra; the orchestra gliding back to the chorus in gentle syncopations. Toward the end of the prologue the music gradually fades away, until the last strain seems no more than a breath. *Vigilemus omnes* is alternately sung by male and female voices, while a peaceful orchestral accompaniment adds to the tranquility of the scene.

The second scene represents a chamber of Vautsberg castle on the Rhine, in which Prince Henry of Hohenek, ill and restless at midnight, laments his fate. A disease for which he can find no remedy has blunted his powers of enjoyment and his life is a weary monotony of sorrow. His sadness finds expression in a touching melody. As he recalls the scenes of former days, the accompaniment becomes descriptive of his thoughts and in various changes depicts his fantasies as they follow one another. Finally he exclaims: "Rest! Rest! O give me rest and peace." The bars accompanying these words are typical of his longing and give musical expression to its effect upon his character. Since they recur and in a certain sense may be regarded as a leading motive, the vocal part is quoted:



As the third scene of the cantata begins, a flash of lightning suddenly illumines the night; and Lucifer appears in the garb of a traveling physician, his presence being announced by the orchestra sounding his motive. When Lucifer makes a storm which has detained him in the village an excuse for his intrusion, the tempestuous passages heard in the prologue are repeated, and he thus seems to have ridden to Vautsberg on the same storm which had borne him to the Strasbourg Cathedral; as though, immediately after his defeat by the guardian angels, the anointed bells and the apostles at the portals, he had thought of directing his attack against human frailty. Prince Henry describes his malady while a reminiscence of the tenor solo in the second scene is heard in the accompaniment. He tells Lucifer that even the learned doctors of Salerno have no remedy for him except one which it is impossible to obtain. Their prescription reads:

The only remedy which remains
Is the blood which flows from a maiden's veins,
Who of her own free will shall die,
And give her life as the price of yours.

Lucifer then offers Prince Henry an elixir of his own concoction. As he pours out the limpid fluid, his motive is played on the trombones. Prince Henry drains the goblet, while a chorus of angels is heard warning him against the evils to which he who drinks the elixir is subjected. As he swallows drop after drop he feels new life in every vein. As golden visions hover around him he sings a delirious melody. In the accompaniment Mr. Buck has skillfully contrived to combine the mocking voice of Lucifer, a semi-chorus and a full chorus of angels. As the warning of the angels has been disregarded, their voices are mostly heard *pianissimo*. Only once, at the word "contrition," they rise to a *forte*, while, during the entire number, Prince Henry's melody must be delivered with ecstasy.

Up to this point the libretto has followed the poem pretty closely. Now, however, many parts of Mr. Longfellow's work are omitted; and, in order to understand the connection between the succeeding scenes in the cantata, it is necessary to glance from time to time at the poem itself. After Prince Henry has drained the goblet offered him by Lucifer, the scene changes to the courtyard of the castle. In it Hubert, the seneschal, relates to Walter, the minnesinger, that Prince Henry has been sent by the church into disgrace and banishment, and has found refuge with some of his tenants in the Odenwald. The second part of the poem brings the reader to Prince Henry's place of refuge and introduces

Elsie, her parents, Gottlieb and Ursula, and Elsie's playmates, Bertha and Max. Elsie, Bertha, Max and Gottlieb sing, as they are lighting the lamps in the farmhouse, the evening song, which forms the fourth scene of Mr. Buck's composition.

Elsie enters with a lamp, Max and Bertha follow her and they all sing the evening song on the lighting of the lamps. It is a beautiful quartet for soprano, alto, tenor and bass without accompaniment. It will probably be the most popular part of the composition; though there are other portions in the cantata which appeal more strongly to the cultivated musician. The melody is naïve and its sentiment well in keeping with the graceful simplicity of the scene.

Prince Henry is heard at the door pronouncing "Amen." In the conversation which follows, Elsie learns that he must die unless some maiden, of her own accord, offers her life for his and is willing to die in his stead. This brings us to the fifth scene of the cantata, where Elsie, who is determined to make the sacrifice for Prince Henry, is praying during the night for strength to carry out her purpose. In the sustained measures of the music there is a spirit of determination which well gives utterance to the feelings of resignation and of religious repose with which she looks forward to her fate.

The poem then narrates Elsie's announcement of her purpose. Prince Henry will not at first accept the sacrifice until he has consulted a priest at the confessional. Lucifer disguises himself as a priest and in this assumed rôle advises the prince to accept the sacrifice. This advice Lucifer gives,

"To foster and ripen an evil thought
In a heart that is almost to madness wrought,
And to make a murderer out of a prince."

Thus he hopes to gain Prince Henry's soul. He has also persuaded Elsie's mother that God wishes her daughter's sacrifice. Accordingly, Elsie and Prince Henry set out for Salerno, where Elsie is to die. This pilgrimage to Salerno follows Elsie's solo in the cantata, since a musical treatment of the intermediate incidents and developments of the plot would have unduly lengthened the composition.

The sixth scene is, therefore, entitled *The Pilgrimage to Salerno*, and is scored for the orchestra only. It is an expression of certain thoughts which are suggested by the poem. The journey over the highway, which "onward and onward runs to the distant city," is described by a march movement heard almost uninterruptedly throughout the entire number. To recall the religious sentiment awakened by a contemplation of Elsie's character, the composer has introduced a choral melody (first heard on oboes, clarinets and bassoons), over which he has written the words sung by the pilgrims in Mr. Longfellow's poem:

"Urbs celestis, urbs beata,
Supra petram collocata,
Urbs in portu satis tuto
De longinquo te saluto!"

In the meantime the march motive continues in the rest of the orchestra. This combination of march and chorale reaches a very effective climax with the first *fortissimo*, when the chorale is syncopated by the trumpets and trombones, while the march retains its old form. It continues with varying instrumental coloring until a movement, *Poco più mosso*, is reached. The march movement continues alone for two bars and is then employed as an accompaniment to the music (quoted above) in the second scene of the cantata, when Prince Henry sings "Rest! Rest! O give me rest and peace!" etc. Then the Lucifer motive appears; for it was Lucifer's evil prompting which induced Prince Henry to accept Elsie's sacrifice. Again part of the tenor solo of the second scene is heard. This time it is the music which accompanied the words: "Sweeter the undisturbed and deep tranquility of endless sleep." The same motive occurs again on the return of the *Tempo di marcia*, after the chorus and march movement have again been combined and after several recurrences of the Lucifer motive. Finally, the majestic chords of the chorale with a jubilate accompaniment for strings, depict in

brilliant colors the triumph of religion. A compact *Allegro molto*—the march movement and a syncopation of the chorale—closes a most descriptive and interesting episode. It is, in a measure, an overture to the remaining portions of the cantata. For, without attempting to enter into many incidents of the plot, it gives, by recalling typical motives from former scenes and by the introduction of the chorale, a terse but eloquent account of the characters concerned in the pilgrimage, the causes to which it may be traced and the result. It is also interesting as a new musical form. Raff somewhat approached it when he introduced a dramatic episode into the march of the Leonore symphony. But Mr. Buck has written a march with which he has combined other incidental themes. The constant reiteration of the march emphasizes the main fact, the pilgrimage; while numerous phases and incidents are introduced or recalled by the continuous recurrence of typical motives.

In narrating the pilgrimage to Salerno the poet has described a number of picturesque situations, many of which had to be omitted from Mr. Buck's work. At first the pilgrims are seen in Strasbourg, where they visit the cathedral and attend a miracle-play. From here the reader follows them on the road to Hirschau, whither they are going to sojourn for the night in the convent and neighboring nunnery. In the next part of the poem they pass over the Devil's Bridge, through the St. Gotthard Pass, and, after passing a night at Genoa, sail thence to Salerno.

From these incidents Mr. Buck first selects the revel in the refectory of the convent at Hirschau for musical treatment. It forms the burden of the seventh and eighth scenes in the cantata. In the former Friar Paul sings a boisterous drinking song, which is followed by an equally boisterous refrain by the chorus of merry monks. After the first refrain Friar Paul sings a solo with exaggerated portamento, and this mock-religious dignity, while singing the praise of the wine, is a clever point of this humorous episode.

The next scene, "The revel and appearance of the abbot," is an *Allegro bacchante* for orchestra only. The movement opens with a jolly, noisy theme which, when played with zest, calls up vividly the monks making merry over their cups. Suddenly while the violas and clarinets continue the revel, the chords of the Gregorian chant are intoned by the horns. The religious sentiment of this chant is in strong contrast to the abandon of the carousing monks. Its orchestral combination with the boisterous themes of the revel is an instrumental satire. The chant symbolizes the servants of God as they should be; the revel is typical of the worldly desires to which they only too frequently yield. After the orchestra has played the melody of Friar Paul's drinking song, and the revel theme has occurred as a *fugato* and has entered into several interesting combinations with the chant—at times appearing as an accompaniment to it, and at other times accompanied by it,—the revel when at its height is interrupted by the appearance of the abbot. His presence and his surprise at the scene are indicated by three sustained notes. As he gives vent to his anger, the three notes are repeated twice with increasing rapidity. Some time evidently elapses before all the revellers are aware of his presence. For, as indicated by the fitful recurrences of the revel theme, the carousal subsides gradually until, when quiet is restored, the movement closes with the Gregorian chant.

Those parts of the poem in which the action takes place in Genoa, form the ninth and tenth scenes of the cantata. The former is a solo for Elsie. The night is calm and cloudless, and, as she looks over the sea from the terrace, she hears the solemn litany from the rocky caverns and the shelving beach, and the ghostly choirs answering *Christe Eleison*. In the music this *Christe Eleison* does re-echo. It is sung at intervals by a chorus which, with the orchestra, accompanies Elsie's solo.

The following scene is a melodious barcarole, for orchestra only, descriptive of the verse beginning:

"The fisherman who lies afloat,
With shadowy sail, in yonder boat
Is singing softly to the night."

The instrumentation suggests a moist atmosphere, and the melody is sombre and mysterious, like the night and the sea.

The barcarole is followed in the eleventh scene of the cantata by a sailors' chorus, the music of which is incidental to the voyage by sea from Genoa to Salerno. It is a manly song with a highly descriptive accompaniment, especially to the words:

"Around the billows burst and foam."

and

"They beat her sides with many a shock."

In the twelfth scene Prince Henry, Elsie and their attendants enter the College of Salerno. The orchestra opens with a phrase which recalls Henry's solo in the second scene. Lucifer is disguised as Friar Angelo and answers Henry's questions in recitatives accompanied by the Lucifer motive. When Lucifer asks Elsie if she comes of her own will and has thought well of the step she is to take, her religious faith is expressed by a short orchestral prelude, based on the Gregorian chant before referred to; after which she asks to be killed, while the chorus sings:

"Against all prayers, entreaties, protestations,
She will not be persuaded."

As she turns to her friends and bids them rejoice rather than weep, the Gregorian chant is heard again. When Elsie has been led away, Prince Henry repents of having brought her to be sacrificed. He calls upon the attendants to aid him in rescuing her, and with cries of "Angelo! Murderer!" they burst open the doors and save her from destruction.

The thirteenth scene represents Prince Henry and Elsie who have been wed at evening on the terrace of the castle of Vautsburg. They sing a melodious love-duet, which does not call for special analysis. It should be noticed that a silvery light passes over the orchestra at the words:

"It is the moon, slow rising."

The next scene closes the cantata. It is entitled, *Epilogue and Finale*. An *Andante molto maestoso* opens with a forcible instrumentation of the Gregorian chant. Then the chorus takes up in triumphant strains the verse which begins:

"O beauty of holiness, of self-forgetfulness, of lowliness!"

After the first fourteen bars of the chorus an organ-point, A, occurs in the bass, which lasts during twenty bars. Shortly afterwards reference is made to Lucifer, and his motive is now heard for the last time in the orchestra. It serves to increase by contrast the brilliancy of the music at the re-entrance of the original chorus, which leads almost immediately to an *Allegro assai*. In this the Gregorian chant is used with fine effect, and thus the final triumph of religion over the powers of darkness is portrayed in the last measures of this interesting composition.

MUSIC ABROAD.

LONDON.—The Handel Festival, at the Crystal Palace, will be held on June 18, 21, 23 and 25. The list of vocalists (according to the correspondent of the *New York Musical Review*) includes the names of Mmes. Patti, Albani, Lemmens-Sherrington, Osgood, Trebelli, Patey, Anna Williams and Suter; Messrs. Vernon Rigby, Lloyd, McGuckin, Maas, Santley, King, Bridser and Foli. "Cherubino" (of the *London Figaro*), however, writes:

I am authorized to state that the principal engagements already made for the Handel Triennial Festival at the Crystal Palace are those of Madame Adelina Patti, who will sing on the "selection" day, Madame Albani, who will sing the chief soprano music in the *Messiah*, Madame Patey, Miss Anna Williams, Mr. Edward Lloyd, Mr. Santley, and Mr. Foli. A few other engagements of less importance are yet to be concluded, but these artists will be the chief vocalists at the Handel Festival. Those to whom the engagements have been entrusted have been careful—except in the case of Madame Patti, who may justly be regarded as the prima donna of the vocal profession—to, as far as practicable, retain artists of British nationality only. For this reason, and also because some at least of them are either unversed in the traditions of oratorio, or are not heard at their best in Handelian music, the claims of Madame Nilsson,

Madame Gerster, Madame Marie Roze, Mrs. Osgood, Madame Sterling, and Herr Henschell have been set on one side, and their absence will, except in one or two instances, be little regretted. It is sufficient that the Crystal Palace authorities have been able to put forth a very strong list of vocalists without needing the services of others than those of British nationality; and in these days when indifferent foreigners are preferred to efficient English artists, the public spirit of the Sacred Harmonic Society and the Crystal Palace Directors is to be recommended. The arrangements for the choir of 4000 voices, which will, as usual, be composed of the best chorists throughout the United Kingdom, are now fairly on their way to completion, and, under the direction of Sir Michael Costa, the Handel Festival bids fair to be as successful as it ever was.

There seems to be a strong "Know-Nothing" party in the musical world of England; witness, also, the recent outcry about the appointment of Max Bruch, a "foreigner," at Liverpool.

—Herr Hans Richter, the Wagnerian conductor, *par excellence*, has commenced a series of concerts, of which the *Musical World* (May 15) says:

The concerts, of which the first was given on Monday, are to be nine in number, with one extra for the benefit of Herr Franke, the leader of the orchestra and "artistic director." In each of the nine programmes a Beethoven symphony figures, but examples of Wagner's music appear in only four, while the selections from Schumann are two, from Schubert two, and one each from Mendelssohn, Spohr, Haydn, Cherubini, Liszt, Berlioz, Mozart, Chopin, Bach, Brahms, and Volkmann.

With the selections from foreign masters, we are not disposed to quarrel. As regards some of them, Schubert is well represented by his Eighth and Ninth Symphonies, Mendelssohn by his "Italian," and Brahms by his No. 2; while, generally speaking, the difficulties of choice amid many equal claims have been fairly surmounted. Turning to the executive means placed at Herr Richter's disposal, we find that the orchestral strings number sixty-five—*e. g.*, first violins, fifteen; second violins, sixteen; violas, twelve; violoncellos, twelve; double basses, ten. Adding the usual complement of wind and percussion instruments, the grand total reaches nearly to 100. A glance at the list of names in this strong band shows that a large majority are foreigners. Thus the principals in all the string departments are Germans, and most of the *chefs de pupitre* among the "wind" have un-English patronymics.

The same critic says of Mr. Parry's Concerto in F-sharp minor, which was played in the first concert:

Mendelssohn refers with good-tempered sarcasm, in one of his letters, to certain ambitious composers of that day who "wrote pieces in F sharp minor." Mr. Parry is their legitimate successor, not only as regards choice of key, but in respect of the qualities which Mendelssohn suggested without expressing. He is a pretentious composer, and unites to pretence a degree of cleverness sufficient to "carry on" reasonably well before a public more sympathetic than discriminating. We are far from wishing to depreciate Mr. Parry's ability—indeed, seeing that he is an Englishman, we would magnify it in the eyes of the world. But, unfortunately, here is, to judge by the concerto, an Englishman gone wrong. Educated in Germany, Mr. Parry has fallen in love with some of the worst features of modern German music, and now, gravely purporting to speak as an artist, he shows himself vapid in gentle mood, incoherent in passion, eccentric in construction, and in effect irritating. We stand in amazement before such a production as this concerto, and ask ourselves under what strange delusion it was conceived and written down. An answer might, perhaps, be found in the depths of the philosophy, so called, which is now disturbing the serenity of our art with its sounding but senseless jargon. We are told to recognize the origin of music in the direct revelation of the Will—with a capital "W"—to the outer world by means of the cry, or shriek, or groan, or any other inarticulate and involuntary noise. The composer it seems, is only an organizer of these sounds, which, in their nature, are unconnected with exterior things, and become intelligible by conceding something to human weakness, and permitting themselves to be controlled by rhythmic measure.

The other numbers of the programme were: Wagner's *Meistersinger* Overture, Beethoven's Symphony in C, No. 1, and Schumann's Symphony in D minor. Of Herr Richter's conducting, the writer, after questioning some of his *tempi* on the score of slowness, says with regard to the Schumann Symphony:

"Never before in our experience, did the beauty and

meaning of that fine work stand out so clearly. There was confusion nowhere—no distortion nor excess of color, nor sensational device. As the master thought, so Herr Richter, knowing well his thoughts, assisted him to speak. In truth, the conductor was beyond praise. Able to dispense with a book, his eyes were all over the orchestra, and the players seemed to be aware of it, and to feel their inspiration and authority. Wherefore every man became in his degree a Richter—and Richter may be said to have played the symphonies. If we knew any higher testimonial than this, we would give it to the Napoleon of the *bâton*.

Besides songs and other unimportant pieces, 98 works of primary interest have been performed in the course of the recent Crystal Palace season. Of these, 34 works are entirely new to the Crystal Palace. The chief novelties produced during the season in the section of symphonies are Haydn's in E flat, No. 8 of the Salomon set, "La Chasse" in D, Hofmann's "Frithjof," Raff's "Frühlings Klänge," and Rubinstein's "Dramatic." In overtures, the novelties have been Bazzini's "King Lear," Dr. Heap's "Birmingham," and Verdi's "Aroldo." In concertos, Beethoven's violin allegro in B, Götz's violin concerto, Joachim's variations for violin, Molique's A minor violin concerto, Parry's piano concerto in F sharp, Saint-Saëns's third piano concerto in E flat, Schumann's violoncello concerto, Shakespeare's piano concerto, and Spohr's twelfth violin concerto in A, have been the chief novelties, and there have besides been many new miscellaneous works for orchestra. Some of these novelties are, however, new only to Crystal Palace audiences, and have been heard elsewhere. But the total result is most satisfactory, and it may be said that, thanks to the ability of Mr. Manns, his orchestra, and his soloists, and to the liberality and wisdom of the directors, the Crystal Palace Saturday Concerts have worthily upheld their fame, and have contributed largely to the diffusion of musical knowledge, and to an increased love of the divine art.—*Figaro*.

Sir Michael Costa has resigned the post of conductor at Her Majesty's Theatre, owing to a pecuniary dispute with Mr. Mapelson, which began some years ago. For some time past a cabal has existed against Costa, who, besides being autocratic and unbending in his deportment, is accused of that lethargy which must accompany age. "You can't stir Costa," has been the cry and the excuse for the non-production of novelties. Sir Michael Costa's resignation has been followed by those of many leaders of the orchestra; and notably M. Sainton, Mr. Weist Hill, Mr. Lazarus—and others who invariably follow Costa.

During to-day *pourparlers* are inactive progress for the engagement at her Majesty's, of Herr Hans Richter, to conduct Wagnerian and a few other operas. Richter has obtained the necessary permission from Vienna; and the only reason why he hesitates is because it is feared his acceptance of the post would damage the success of his concerts. Still, it is admitted on all sides, that his engagement is devoutly to be wished; and it is not unlikely, if he occupies the conductor's desk at her Majesty's, the course of opera in this country would be changed for the better.

Meanwhile, Signor Arditti is acting as conductor-in-chief; and he will open the season, with Nilsson in *Faust*, on Saturday. Signor Boito has consented to come over to England, to direct the rehearsals and the first few performances of his opera, *Mefistofele*, at Her Majesty's Theatre.—*Corr. Mus. Review*, May 11.

The performances at Covent Garden have hitherto excited but little interest, and people are beginning to ask whether Mr. Ernest Gye would not have done better to follow the example of Mr. Mapelson, and make his summer season as short as possible. Madame Albani sang in "Sonnambula" on Saturday, and in "Faust" on Tuesday, and on Thursday she was announced to resume her famous character of *Elsa* in "Lohengrin." Meyerbeer's "L'Africaine" is to be attempted to-night, with Mlle. Turolla in the part of *Selika*—made famous by Madame Pauline Lucca and Madame Adeline Patti. Happily, the last named prima donna will reappear on May 15 (the evening of the opening of Her Majesty's Theatre), and this will, it is hoped, infuse some new life and spirit into the season.—*Figaro*, May 8.

Of Mr. Mapelson's Opera we further read:

In the soprano list Mmes. Nilsson, Gerster, Marie Roze, and Crosmond, Misses Minnie Hauck, Marimon, Van Zandt, and Salla, are among the better known names, while Mme. Robinson, Mlle. Martinez, Mrs. Mary Swift, and Mlle. Nevada are débutantes. The contralto list is more than usually strong, including Mme. Trebelli, Mlle. Tremelli, Madame Demeric, and Miss Annie Louise Cary, the last an old favorite at Drury Lane. Of tenors the list includes Signori Cam-

panini, Fancelli, Lazzarini (from the American troupe), Maas, Candidus, Frapolli, and Runcio. The baritones are few in number, and these will probably be added to; while among the basses is Signor Papini, a buffo. The return of Mme. Cavalazzi will afford unalloyed pleasure to lovers of the dance. Boito's "Mefistofele" will, it has already been announced, be produced for Mme. Nilsson, and "La Forza del Destino" for Mrs. Swift and Signor Campanini.

VIENNA.—A magnificent statue of Beethoven, the cost of which was defrayed by a subscription among music-lovers all over the world, was unveiled on Saturday in front of the square of the Academical Gymnasium at Vienna. Beethoven is represented as sitting on a rock, his hands across his knees, his cloak fallen from his broad shoulders to his hips, and his body in the attitude of one listening to distant music. Prometheus gnawed by the eagle and the Goddess of Victory are at the left and right, respectively, of the pedestal, which is surrounded by nine geniuses. The word "Beethoven," in large Roman characters, is the only inscription. The monument, which is, altogether, twenty-five feet high, was designed by Herr Kaspar von Zumbusch, Professor of Sculpture at the Academy of Vienna, and it has been executed by that celebrated sculptor and his best pupils.

ROME.—The Società Musicale Romana is studying the music to be given at the inauguration of Palestrina's statue in the grand hall of the Palazzo Panfilii. The list includes several works composed expressly, among them being a Psalm, by Bazzini; an "Agnus Dei," by Pedrotti; a "Laude Pueri," by Platania; a "Miserere," by Gonnod; a "Prelude, for orchestra and organ," by Ambrose Thomas, etc. Richard Wagner contributed a Psalm of Palestrina's, arranged by himself, but the regulations of the festival not admitting any non-original modern composition, it will not be performed; in fact, to use a well-known expression, "it is declined with thanks." Can "The Master's" refusal of the Municipality's invitation for the first performance of *Lohengrin* in the Eternal City have had ought to do with this strict adherence to "regulations."—*Lond. Mus. World*.

BONN.—The monument to Robert Schumann has just been inaugurated in the presence of Madame Clara Schumann and her family. Brahms directed the music, from a conductor's desk improvised on the monument, and the number "Schlaf nun und ruhe," from *Paradise and the Peri*, re-orchestrated by Brahms, was the leading feature of the programme. In the evening a concert was given, at which the E flat Symphony, No. 3, the *Requiem for Mignon*, and part of the *Manfred* music, were performed, with the violin concerto of Brahms, played by Herr Joachim. Next day the string quartet in A minor, the piano quartet, and the "Spanisches Liederspiel" of Schumann, were performed by Brahms, Joachim, and others. A banquet terminated the festival.

Dwight's Journal of Music.

SATURDAY, JUNE 5, 1880.

THE FIFTH TRIENNIAL FESTIVAL.

(Concluded from Page 87.)

SIXTH CONCERT, Saturday Afternoon, May 8.

—This was in one sense the gala-day of the Festival, although the givers of the feast, the old Handel and Haydn Society as such, in their own choral capacity, figured less than in any other concert. It was the people's day, when thousands from the country, far and near, thronged to the Music Hall, attracted by the array of famous solo singers. The great crowd is always drawn by a certain interest in the personal performer, more than by the beauty or the grandeur of the music in itself. Hence, such a day and such a programme are dear also to the solo artists; it gives to each an opportunity to shine in pieces of their own selection; each rides in upon his own hobby-horse, with which he has won before, and still feels sure to win. The consequence is, that non-descript affair, a *miscellaneous programme*. But in this case the miscellany was a remarkably good one. Ten out of the fourteen numbers were vocal solos; there were no instrumental solos or concerted pieces; no full symphonies; but the

orchestra played one overture and one intermezzo; and the great chorus sang a *Jubilate* by Handel, and a very short, but splendid chorus by Bach—all that the whole week's Festival allowed to that great master! The crowd was overwhelming; every seat was occupied and hundreds of applicants were turned away. The order of the programme was excellent:—

1. Overture, "Rübezahl," op. 27 Von Weber.
2. Utrecht Jubilate, Handel.
- Solos by Miss Cary, Mr. Courtney, and Mr. Whitney.
3. Romance from "La Forza del Destino,"
"O tu che in seno agli angeli," Verdi.
Signor Campanini.
4. Song, "La Calandrina," Jomelli.
Miss Thursby.
5. Aria from "Il Duca d'Ebri," Da Villa.
"De giorni miei,"
Mr. Courtney.
6. Grand Duet from "William Tell,"
"Non fuggire," Rossini.
Signor Campanini and Mr. Whitney.
7. Intermezzo from Symphony in F major, op. 9. Goetz.
8. Air from "Le Nozze di Figaro,"
"Voi che sapete," Mozart.
Miss Cary.
9. Miriam's Song of Triumph, Reinecke.
Miss Hubbell.
10. Air from "Die Meistersinger von Nürnberg,"
"Jerum," Wagner.
Mr. Whitney.
11. Siegmund's Love Song, "Winterstürme,"
from "Die Walküre," Wagner.
Signor Campanini.
12. Aria from "Giulio Cesare," Handel.
Miss Winant.
13. Aria from "L'Etoile du Nord,"
"Non s'ode alcun," Meyerbeer.
Miss Thursby.
- (Flute accompaniment played by Messrs. Schlimper and Rietzel.)
14. Quartet and chorus from the "Cantata per ogni tempo," Bach.
The quartet by Miss Hubbell, Miss Winant, Mr. Courtney, and Mr. Whitney.

The performance, singly and collectively, was most satisfactory. The two great choral pieces—which we have before described—were given with great spirit, especially the final chorus of the *Jubilate*, and Bach's "The Lamb that for us was slain," which, with the full power of five hundred voices, orchestra and organ, formed two of the climacteric points of the Festival. The orchestra of seventy,—as good a one as Mr. Zerrahn ever conducted in this city—was at its best in the *Rübezahl* (or "Ruler of the Spirits") overture of Weber, and the charming intermezzo from the Symphony by Goetz.

The solo singing reached its climax in the magnificent duet from *William Tell*, which unites all the fervor of passionate love and of great-hearted heroism. Sig. Campanini's wonderful voice rang out superbly, with electric force, and seemed to inspire his companion, so that a new vitality was felt in his ponderous deep tones. The Italian tenor was almost equally successful in his two other selections, particularly in Siegmund's "Love Song," which he sang with feeling and with delicacy, saving the Italian liberty he took, for mere vocal display, with the concluding phrase. Mr. Whitney brought out the clumsy humor of Hans Sachs's comic air in a way that amused and pleased the audience. Mr. Courtney, the English tenor, always sings with true artistic style and feeling; but all the interest of his single Aria lay in his singing and not in the composition, which is commonplace and sentimental,—written, it is said, by a teacher of singing in Cincinnati.

We should have begun with the ladies; but it is not a bad rule to keep the best for the last. Miss Thursby, with her exquisitely sweet, light, limpid voice, was in her element in the bright and florid melody of Meyerbeer, in which she was finely seconded by the two flutes; as well as in the quaint and dainty little "Canary" song, by Nicolo Jomelli, which proved a fascinating bit of sunshine. Miss Cary took young Cherubino's love song a little too seriously, but her noble alto voice was very effective in the short passages of solo,

duet, and trio in the *Jubilate*. Miss Hubbell threw a wonderful amount of sustained brilliancy and fervor into Reinecke's "Miriam" song, which both vocally and instrumentally, is an exceedingly effective composition; her clear soprano had just the telling quality for that. Miss Winant, with her rich and sympathetic contralto voice, sang an Aria: "Empio dirò" from Handel's Italian opera, *Giulio Cesare*, with faultless manner and expression; it was one of the most truly artistic specimens of singing in the Festival.

SEVENTH (LAST) CONCERT, Sunday evening, May 9.—There was some falling off in the attendance, the evening being very hot, and *Solomon* being understood to be not one of Handel's greatest oratorios. The effect produced essentially accorded with the description we have already given of the work, based on our impressions after hearing it twenty-five years ago, as well as more recent examination of the score. One great obstacle to its success lay in the fact that the sketchy instrumentation of the original score required such completion as was made by Mozart for the *Messiah*, and by Franz for several works of Bach and Handel, to fit it for performance. It was found impossible to procure Sir Michael Costa's parts from England, and at the last moment, when the Society were committed to the work, some parts for the clarinet were written, and those for bassoon and horn were amplified by Mr. J. C. D. Parker, Mr. Zerrahn preparing parts for the trombones. But this was not enough. Of course the organ in the background became all the more important, and Mr. Lang put in some good work there. Under the circumstances it was a pity that the work was undertaken at all.

Yet in spite of its tiresome length of solos of the old conventional cut, in spite of the comparatively small number of the grandest kind of choruses, and in spite of meagre instrumentation, there was much in *Solomon* to charm and to impress, much of the Handelian tenderness and sweetness in the airs, much of his graphic power, as well as majesty and lofty inspiration in its choruses. The latter were perhaps hardly sung with all the spirit shown in some preceding concerts, for naturally the singers had become fatigued; but the great hymns of praise at the beginning and the end, the charming epithalamium: "May no rash intruder," with its sound of nightingales, and the descriptive series in the last part, especially the mournful one: "Draw the tear from hopeless love,"—a piece of solemn harmony in which Handel is at his very best—were all well rendered, and produced a fine impression.

Of the solos the chief part, the alto part of Solomon, was carefully and smoothly sung by Miss Cary, though her noble voice showed some signs of fatigue. The same may be said also of Miss Thursby, whose sweet voice, finished style, and intelligent conception feebly expressed the tenderness and pathos of the parts of the Queen, and the First Woman. Miss Fanny Kellogg's greater voice and greater earnestness, in the parts of the Queen of Sheba, and the vindictive Second Woman, were in strong contrast with the other. Mr. Courtney sang in a thoroughly artistic manner in the part of Zadoc, rendering the long stretches of roulades with perfect evenness and grace; and Mr. J. F. Winch was fully equal to the trying bass songs in the character of the Levites.

The Festival was in every sense an unquestionable success. To Carl Zerrahn, who trained the great chorus and the orchestra, both separately and together, and who conducted the whole, working with gigantic energy and endurance, in season and out of season, until all was ready and accomplished, inspiring all the forces with his own enthusiasm, the first praise is due. But to

the rare organizing faculty of the Secretary of the Society, Col. A. Parker Browne, and to the President and whole board of directors, who so wisely planned the whole, we must give almost equal credit. In some respects, to be sure, the programme was not, in point of grandeur and intrinsic musical importance, quite up to the high standard which the Handel and Haydn Society had set in previous festivals. At this stage of our musical progress it really seems strange that there could be a whole week's festival of music, mostly sacred, without some one important work of Bach; for it is in this direction that true progress must be sought. Former festivals, too, have given us more in the form of great orchestral music; and there was a pretty general desire to hear Mr. Paine's new Symphony on this occasion; but room could not be made for it after the whole festival was planned. The Cincinnati festival certainly undertook greater work than our own in two important features: the *Missa Solennis* of Beethoven, and the cantata: *Ein Feste Burg*, of Bach. Let us comfort ourselves with the assurance that the Handel and Haydn Society propose to work upon the former during the coming year.

MUSIC IN BOSTON.

DEFERRED NOTICES.

JOSEFFY.—The three concerts in the Music Hall, arranged by Mr. Peck for the great Hungarian pianist, drew large audiences, especially the last. There was no orchestra, and they were essentially chamber concerts (in too large a place), Herr Joseffy's only assistants being Messrs. Adamowsky and Allen, violins, Heindl, viola, and Wulf Fries, cello, and neither of these appeared in the last concert, of which the programme was essentially remodelled. In the first concert (May 17), Mr. Adamowski's violin was heard to good advantage in the E-flat Trio, op. 100, of Schubert, which opened, and in the "Kreutzer" Sonata, which closed the programme. The young violinist's solos—a bright, fantastic Scherzo by Spohr, and a broad *cantabile* cavatina by Raff—were played with admirable technique, manly style and feeling, and were received with enthusiasm, which rose to a greater height on his playing for an encore, a transcription of a Nocturne, by Chopin. Mr. Joseffy's solos were, first, the eight numbers of Schumann's *Kreisleriana*, very moody and fantastic, as well as very difficult, pieces. The slow movements are far more enjoyable than the quick ones, which have a certain wilfulness and puzzling vagueness. The execution and interpretation were singularly perfect. Next he played three of Mendelssohn's Songs without Words, and Liszt's *Venezia e Napoli* (Tarantella), all in the clearest, most delicately finished, and most brilliant manner, especially the Tarantella, a kind of thing in which he is at his best.

The second concert (May 18) was the most satisfactory, both in programme and performance, of the three. It opened with the bright and cheerful little Trio, No. 1, by Haydn, which was charmingly rendered by Messrs. Joseffy, Adamowski and Fries, so far as the Andante and the Adagio Cantabile were concerned; but the *Rondo Ongarese* suffered from the extremely rapid tempo at which the pianist took it up, compelling the violin to scramble through it at an uneasy pace.

After a Prelude and Bourrée from a Suite of Bach in A minor, played with wonderful grace and neatness, Joseffy quite astonished even those who had not been entirely satisfied with his interpretations of Beethoven, by the splendid fire and pathos, as well as the delicacy, the subtle finesse, and the superb bravura which he threw into the *Sonata Appassionata*. Something seemed to have roused in him a spirit he had scarcely shown

before; he played like one inspired, and with a magnetic influence on the audience. That Sonata we could not desire to hear better played by any artist.

Mr. Adamowski won new favor by his artistic and effective rendering of an interesting fantasia on Gypsy dances (*Zigeunerweisen*) by the gifted Spanish violinist, Sarasate.

Then came a remarkably interesting group of pianoforte solos, chief of which in magnitude and intrinsic value was the *Variations Sérieuses* by Mendelssohn, which Joseffy played most admirably. Two of the little one-movement Sonatas (in G minor and F minor) by Domenico Scarlatti, arranged by Tausig, and a quaint Gavotte by Kirnberger, of Bach's and Handel's time, made a genial impression. But nothing more perfect in its grace and delicacy has yet come from Joseffy's fingers than the Nocturne in E flat by John Field, the inventor of that form, and Chopin's model. A minuet by Schubert, from a sonata, was delightfully rendered; and two flowery Etudes, graceful enough, but too much alike, composed by Joseffy and dedicated to Liszt, of course were faultless in the execution. The great Schumann Quintet, in E flat, for piano and strings, saving some accidents, due again, we fancy, to the tendency to hurry rapid movements, brought the concert to a noble close.

The programme of the farewell matinée (Saturday, May 22) consisted, with only one exception, of performances by Herr Joseffy alone, as follows:—

1. a. Chromatische Fantasie und Fugue.
b. Passepied. E minor.
c. Gavotte. G minor. J. S. Bach.
d. Sonata. Op. 53. C major. Beethoven.
2. a. Menuet. Mozart.
b. Etude. Henselt.
c. Träumerei. Schumann.
d. Two Preludes. St. Heller.
e. Prelude (D flat major). Impromptu (A flat).
Mazurka (A minor). Valse (F major). Chopin.
f. Four Etudes. Op. 25. (A flat). (F minor).
(C sharp minor). (A minor). Chopin.
3. Variations on a Theme by Beethoven. Saint-Saëns.
Two Pianos.
Herr Joseffy and Mr. J. B. Lang.
4. a. Valse caprice. (Schubert).
b. Au bord d'une source.
c. Consolation. No. 5. E major.
d. Gnomonreigen.
e. Campanella. Liszt.
5. a. Menuet.
b. Serenade.
c. Près du ruisseau. Rubinstein.
d. Midsummer Night's Dream. (Paraphrase). Liszt.

Here was a marvellous amount of work in a single concert, for one pair of hands! That the interpreter was equal to it, all passes without saying; and it is useless to try to invent new terms of praise and admiration for the faultless technique, the light and shade, the delicacy and the strength, the exquisite finish, etc., etc., which he again displayed under so many forms. At the same time it must be admitted that the impression of his art lost, rather than gained by that afternoon's experience. Left now to himself, and also, perhaps, unconsciously prompted by the anticipation of the long list of pieces to be gotten through with in a given time, it is no wonder that his tendency to rapid tempos had full swing. It showed itself in the smaller things by Bach, in the Beethoven Sonata, and in many of the following selections. To be sure, such an artist can execute such *tempi* evenly and clearly, and without a flaw, where others might have to scramble; but is the mere fact that one can perform a certain feat a valid artistic reason for his doing it? There were, moreover, some instances of affectation and sophistication in certain renderings, as, for instance, the Minuet from Mozart's E-flat Symphony, and Schumann's *Träumerei*, which Theodore Thomas has in a questionable sense made "everlasting." Besides, the audience were wearied and bewildered by so many pieces so alike in florid elegance and so much fairy arabesque. By no means would we intimate that many of them were not played wonderfully well, while, naturally enough, some in such a long procession of pictures seemed to be passed before us quite perfunctorily and coldly. In the variations by Saint-Saëns, which went at a rational and steady time throughout, it must have been very hard for any listener to discover that the two pianists were not capitally well matched.

(To be continued.)

MR. MASON IN JAPAN.

It will be remembered that Mr. L. W. Mason, late Supervisor of Music in the Boston Schools, left three or four months since for Japan to undertake the introduction of the study of music into the schools of that Empire.

Letters lately received announce his arrival at Tokio, and the cordial reception extended him there. A banquet was given in his honor, at which were present all the high officials, including his Excellency the Minister of Education, with the Vice Minister, the President and Vice President of the Imperial University, and the heads of the Normal Schools, sixteen in all; Mr. Mason being the only foreigner.

No one, perhaps, of any nation has been furnished at the start with means so liberal as have been provided him. A building has been erected purposely for Normal instruction in Music, with a view to preparing teachers in this branch of study for all the common schools. When in operation, this institution is intended to be connected directly, not only with the two Normal and Training Schools, but with all the public schools of Tokio, which are to serve as patterns for the rest throughout the Empire. From this movement will probably result a National Conservatory of Music.

For the present, Mr. Mason will confine himself chiefly to labors in school music, believing that the beginning is to be made with the children. Their ears, it must be borne in mind, have yet to be attuned to our scale even—as their own consists only of five sounds; do, re, mi, sol, la. A year or two ago, while giving instruction in singing to a couple of Japanese pupils here in Boston, Mr. Mason happened to play over a song which attracted their attention, and seemed to give them special delight. This little air was none other than the familiar tune:

"We have come from a happy land
"Where care is unknown"—

A melody involving, as will be seen, only the sounds of the Japanese scale. No doubt it reminded the young men of home.

Mr. Mason does not conceal from himself either the magnitude or the difficulty of the work he has undertaken. He recognizes, however, the very favorable auspices under which he has commenced, and hopes not to lose, in this new field of labor, the good wishes and kindly remembrance of his friends in America.

N. L.

NOTES AND GLEANINGS.

The Handel and Haydn Society held its annual meeting May 31, in Bumstead hall, and elected the following officers: President, C. C. Perkins; vice-president, George H. Chickering; secretary, A. Parker Browne; treasurer, George W. Palmer; librarian, John H. Stickney; directors, Henry M. Brown, M. G. Daniell, F. H. Jenks, George F. Milliken, George T. Brown, Eugene B. Hagar, W. S. Fenollosa, Josiah Wheelwright. The report of the treasurer showed that \$3,300 had been added to the permanent fund,—\$2,500 earnings of the society during the year, \$500 a donation from a generous friend who does not desire his name to be made public, and the remainder interest; music to the value of \$1,000 has been added to the library, and \$500 remains in the treasurer's hands. The receipts of the recent Festival, in round numbers, were \$20,500, and the expenses \$19,300. The profits of the three concerts given previous to the festival were \$800. The amendment of Mr. Daniell, in which it was proposed to admit the ladies of the chorus to the privileges of honorary membership, after twenty years service, and to excuse them from further attendance on rehearsals and concerts, was not adopted.

The Harvard Musical Association, finding the result of the past winter's Symphony Concerts in all respects encouraging, have re-elected the same committee (Messrs. J. S. Dwight, C. C. Perkins, J. C. D. Parker, Augustus Flagg, B. J. Lang, S. L. Thorndike, S. B. Schlesinger, W. F. Apthorp, Charles P. Curtis, Arthur Foote and G. W. Sumner) to prepare another series (the sixteenth) of eight or ten concerts.

At Wellesley College the 73d concert (fifth series) was given on Monday evening, May 10, by the following performers: Miss Louise Elliott, *Soprano*, Mr. A. L. De Ribas, *Oboe and English Horn*, Mr. E. Strasser, *Clarinet*, Mr. E. Schormann, *Horn*, Mr. Paul Eltz, *Bassoon*, and Mr. Charles H. Morse, the musical Pro-

fessor at Wellesley, *Pianoforte*. The programme was as follows:

- Quintet for Piano and Wind Instruments, in E flat. Mozart.
(Largo, Allegro Moderato—Larghetto—Allegretto).
"Ave Maria." Schubert.
(English Horn).
Songs—a. "Joys of Home." Schumann.
b. Serenade. Gounod.
Quintet in E flat, Op. 16, for Piano and Wind Instruments. Beethoven.
(Grave, Allegro ma non troppo—Andante cantabile—Allegro ma non troppo).

Mr. Wm. H. Sherwood's Normal Musical Institute, which has been so successful in the past two summers, will be resumed at Canandaigua, N. Y., (one of the pleasantest spots imaginable) on the 7th of July next, and the session will continue five weeks, ending Tuesday, Aug. 10. The corps includes for the piano: W. H. Sherwood, Eugene Thayer, and Miss Grace Sherwood; vocal culture: Harry Wheeler, Eugene Thayer; *Musical Theory, Harmony, Counterpoint, Musical Form and Sight-Singing*, L. A. Sherwood; *Organ, Church Music, Oratorio*: Eugene Thayer; *Violin*: Gustav Dannreuther; *Violoncello*: Chas. F. Webber. Lectures will be given on Vocal Physiology and Culture, by Mr. Wheeler; on piano-playing, by Mr. Max Piutti; on various musical topics, by Mr. Thayer; on the Physical Theory of Sound, by M. Armand Güys; on Elocution, with dramatic readings, by Miss Jennie Morrison. The opportunities to hear the pianoforte and organ compositions of the best masters both analysed and played by such able interpreters as Mr. Sherwood and Mr. Thayer, will be numerous.

MUSICAL CORRESPONDENCE.

THE FOURTH CINCINNATI MAY MUSICAL FESTIVAL.

It is a pleasure to be able to record that the progress which has been noticeable in each succeeding festival was again apparent this year. The programmes in general design were far in advance of those of the past festivals, while the principal works they contained gave evidence that the musical director had reason to expect material, both in the chorus and orchestra, superior in quality and quantity to that formerly at his disposal. The sequel proved that he was not mistaken in assuming this, for it is acknowledged on all hands, that these principal requisites were present and achieved a remarkable success, notwithstanding the extraordinary demands which several of the works performed made on them.

The central figure around which the other choral works were symmetrically grouped, was of course Beethoven's *Missa Solemnis*, in D. It is not surprising that this great work is so seldom performed, for it contains difficulties which under ordinary circumstances are almost insurmountable. When, in the year 1824, four parts of it were given under the personal direction of Beethoven, he was fairly besieged by the soloists and chorus director, with requests to allow them to make alterations in passages which they claimed could not be sung. The composer, however, made not the slightest concession, but insisted on the original reading. The physical exertion which is required of the chorus and soloists almost throughout the entire work, can only be overcome by earnest determination and never-failing enthusiasm. The intervals are frequently unsingable, while many of the passages which occur it is almost impossible for the chorus singer to execute in a manner technically correct. Whatever may have been his reason for so doing, it is certainly true that the composer has completely disregarded the ordinary rules of vocal composition. But in this case the end justifies the means.

As is well known, the Mass was composed for the installation services of the Arch-duke Rudolph, as Archbishop of Olmutz. While it was evidently the purpose of the composer to adapt the work to the ritual of the Catholic church, he could not long remain under the restrictions thereby imposed upon him. It is interesting to note how in the course of the composition the musician Beethoven cast off these fetters. Thus it happens that the Mass is not a church composition in the strict sense of the word. Beethoven was not a believer in dogma. In his work we find expressed in music the general ideas which the texts suggests, such as humility, adoration, omnipotence, wonder at a supernatural occurrence, as for example in that exclamation *et*, which

introduces the *et incarnatus est*, and again the *et homo factus est*. The narrative of the crucifixion, death and resurrection of Christ is treated dramatically; likewise the *Agnus Dei* in the solo recitative, and, after the remarkable symphony in the thrilling phrase for the chorus. Frequently the meaning of the words is almost realistically illustrated in music. In the *Gloria in excelsis*, for instance, the voices ascend in a rapid scale passage to the outermost limits of their compass, suddenly to sustain full chords in the lowest register with the words *et in terra pax*. The *et ascendit* is interpreted in much the same way, while in the *et sepultus est*, the darkness of the grave is vividly depicted. From these few examples it is evident that Beethoven construed the text, not in an ecclesiastical but in a general sense. Whatever there was in the words calculated to give rise to musical ideas, he made use of to the fullest extent. He did not hesitate to represent violent emotions which are foreign and antagonistic to the traditional conception of the Mass. This also accounts for the prominence which he gives to the instrumental accompaniment. In the Mass, the preference with which Beethoven, during his so-called last period, made use of the highest forms of counterpoint, is very evident. Here, as in his last string quartets and piano sonatas, he does not permit the treatment of a musical idea to be in any way affected by a consideration of the technical difficulties which may arise. In the *Gloria* fugue these are very great. Skips of augmented and diminished intervals, of major sevenths and ninths, are not unusual. These difficulties, however, fade from sight in comparison with those of the *Credo* fugue. The composer seems to have had no regard for the compass of the different voices, or for technical possibilities. In view of this, it is really astonishing that the chorus sang not only well, but with excellent effect. Almost in every instance the phrases were attacked with precision and confidence. The intonation was very good, even in the most difficult and sudden modulations, of which there occur many. A remarkable feature of the chorus singing was the intelligent way in which the principal themes of the fugues were made prominent, as well as the discretion with which such parts as, for instance, the violin solo and solo quartet in the *Benedictus*, were accompanied. So close and constant was the attention paid to the conductor, that by the slightest sign he could control the entire body of six hundred singers. It was this thorough discipline which enabled Mr. Thomas to infuse life into the work of the chorus. The signs of expression were observed not so much because they had been learned by rote, as because the singers had become accustomed to exercise their own judgment, and to catch the idea of the conductor by giving him their undivided attention. The parts were excellently balanced. The tenors and basses were especially good, owing in a great measure to the fact that there was present in these voices a large German element. The two solo quartets consisted of Miss Sherwin, Miss Cary, Sig. Campanini, Mr. Whitney, and Miss Norton, Miss Cranch, Mr. Harvey, Mr. Rudolphsen.

Next to the Mass in importance was the Bach Cantata: "A Stronghold Sure" (*Ein feste Burg*), with which the Festival opened. It is one of the most effective of the several hundred composed by the great master, for the Sundays and Festivals of the church year. Luther's grand choral yields the subject matter for the whole work. Its first line, with slight melodic and rhythmic alterations, constitutes the first subject of the grand opening fugue; in remarkable contrast to which, the second line is introduced in its original weighty and incisive rhythm. The second verse of the choral: "Our utmost might is all in vain," is sung by the solo soprano accompanied with an uninterrupted running figure of the solo bass. Much after the general plan of the "Passions," there follows a moral reflection, an admonition, called forth by the preceding words of the choral: "Consider then, Child of God, all the wondrous love." To this the soprano, representing the Christian soul, replies in an Aria: "Within my heart of hearts, Lord Jesus, make thy dwelling." Then follows the third verse of the choral: "If all the world with fiends were filled."

The voices sing the melody in unison, while the orchestra storms and rages round about them. The order of the first part of the Cantata is now followed again. The tenor pronounces the admonition: "Then close beside thy Saviour's blood-sprinkled banner, my soul, remain," to which in a duet for alto and tenor comes the reply: "How blessed then are they, who still on God are calling." The last verse of the choral in beautiful sustained harmony, sung *a capella*, forms the fitting close. In accordance with the custom followed by Bach, a prelude written and played by Mr. Whiting, the Festival organist, formed the introduction. The laborious task of adapting the work from the mere sketch left by the composer, for a performance with grand orchestra, Mr. Thomas was compelled to undertake himself. He made use of all the resources of the modern orchestra; but, as the result showed, with good judgment. No foreign elements were introduced. Only such motives and passages as are to be found in the original were employed. The original reading was retained wherever practicable. In the duet for alto and tenor, for instance, the only change made was in giving the part of the *oboe da caccia* to the English horn.

The chorus sang the Cantata almost faultlessly. The choral in unison was rendered with the greatest precision and accuracy, notwithstanding the confusing orchestral accompaniment. In the last verse, for voices alone, a beautiful, sustained, yet powerful volume of tone was developed, and the pitch from beginning to end held without the slightest deviation. In Handel's *Jubilate* the chorus did most excellent work. The final *Adagio* in the last chorus, with the mighty *crescendo*, made an overwhelming impression.

The prize composition, "Scenes from Longfellow's Golden Legend," by Dudley Buck, was the novelty of the third evening concert. The work consists of fourteen scenes which comprise the principal and salient points of the entire poem. Of these, three are wholly instrumental. It would lead too far to attempt detailed analysis. There is apparent throughout a perfect knowledge of instrumental effects, alone, as well as in combination with voices. While the work contains but little that is strikingly original, the author can lay claim to the merit of having carried out successfully and satisfactorily all he has undertaken to do. There is no attempt to accomplish things which are beyond his power. Of contrapuntal writing and elaborate work there is but little to be found in the choral numbers. There is almost throughout a sameness of rhythm in the different voices which borders on monotony. There are, however, many effective passages to be found which more than offset the weak points of the work. Its reception at the hands of the vast audience was most flattering. Every scene was warmly applauded, and several were demanded *encore*. At the close of the performance the composer was called for by the chorus and audience. Mr. Buck was conducted upon the stage and introduced by Mr. Pendleton, President of the Festival Association, and received an ovation which must have been a source of great satisfaction and pleasure to him.

Of the work done by the soloists and orchestra at the evening and afternoon concerts it is impossible to speak in detail. The band consisted of one hundred and sixty performers, and it was the general opinion that the like of orchestral playing has never before been heard in this country. The richness and power of tone which came from the army of strings, under the most perfect discipline, and in the most perfect harmony with the conductor, were grand beyond expression. The corps of wood and brass instruments was composed of solo artists who knew how to produce a large volume of tone without forcing their instruments and sacrificing its beauty.

The Fourth Musical Festival was certainly a grand success, and beyond a doubt will prove a landmark in the history of the musical development, not only of Cincinnati and the West, but of the whole country.

CHICAGO, May 29. — The interests of the musical season have had two centres of culmination in this country, in the great Festivals of Boston and Cincinnati. In our own city, the musical entertainments have been placed so far in the shadow by these great attractions that your correspondent felt that he had better not trespass upon the space of the *Journal*, when others had far more interesting matter to offer, and had a just claim upon the columns of the paper.

Since my last note, we have had a visit from Mr. E. B. Perry, the blind pianist of your city, who gave us the pleasure of hearing him in two recitals. His programmes contained interesting music, and he played with a fine appreciation of the interest of the compo-

sers he was interpreting. Indeed his accomplishments are of such a high order, that one is hardly able to understand how it is possible, without sight, to obtain such a command over the pianoforte. In this respect, his energy, and the result of his work, are lessons to many a pianist who has the full use of all his powers; for when one can accomplish so much under the perplexities that the want of sight must produce, I am sure a man with his whole powers ought to be ashamed of any ordinary progress. In the West, we need many lessons upon the proper development of talent, for the superficial is often taking the places which belong to real attainment.

Sensationalism was again the active power in one of our recent concerts. Madame Rivé-King, Miss Litta, Miss Sherwin, Messrs. Fritsch, Conly, and Fischer, with Mr. Dulcken, came here for a single concert, when it pleased the enthusiastic manager to call the entertainment a "Musical Festival." That your readers may have some idea of what this gentleman calls a Festival, I annex the programme:—

1. Flotow—Duo from "Martha."
Messrs. Fritsch and Conly.
 2. Servais—Fantaisie Brillante.
Mons. Adolph Fischer.
 3. Mozart—Aria from the "Magic Flute."
Mr. George A. Conly.
 4. Meyerbeer—"Vane, Vane," (1) from "Roberto."
Miss Amy Sherwin.
 5. a. Chopin—Prelude in D flat, from Op. 28.
b. Mendelssohn—Andante and Rondo, from the Violin Concerto, Op. 64, transcribed for the piano by Mme. Rivé King.
Mme. Rivé King.
 6. Donizetti—Aria from "Lucia."
Miss Marie Litta.
 7. Verdi—Trio from "I Lombardi."
Miss Amy Sherwin, Messrs. Fritsch and Conly.
 1. Saint Saëns—Second Concerto in G minor, Op. 22.
Andante sostenuto—Allegro Scherzando—Presto.
Mme. Rivé King.
- Orchestral parts on Second Piano, with Organ Obligato written by Mr. Dulcken.
Mr. F. Dulcken.
2. Puccini—"Havi un Dio," (Pregliera).
Miss Amy Sherwin.
 3. Fischer, a. "Au bord du Russian," (1)
b. "Caprice Espagnol."
Mons. Adolph Fischer.
 4. Benedict—"Carnival of Venice."
Aria and Variations.
Miss Marie Litta.
 5. Rossini—"Romanza."
Mr. C. Fritsch.
 6. Braga—Concertante.
Mons. Adolph Fischer.
 7. Berlioz—Trio, from "Dannation de Faust."
Miss Marie Litta, Messrs. Fritsch and Conly.

The idea of so great a musical gathering as a "Festival," beginning with so important a work as a Duo from *Martha*, may make the lovers of music, or of propriety, smile. The unfitness of the thing must have also become apparent to the singers; for at the last moment they substituted "the Fishermen," by Gabussi, but unfortunately the work had not received that rehearsal that its importance demanded, for Mr. Conly made many false notes, and at one place lost himself completely, but the tenor came in with much promptness, and helped over the difficulty, and the selection was ended with more effect than we had reason to expect. Yet it was a rather sad opening to a "Festival." But seriously, the concert, notwithstanding its very bombastic announcements, had a number of good points. Mme. King played well, and gave us much pleasure. Also Mr. Fischer, the 'celloist, and Miss Litta won the applause of the audience for her brilliant singing. Miss Sherwin sang with much taste, although her voice upon the high notes was not as pleasing as one might wish. Perhaps she was not in her best voice.

On Tuesday evening last, the Beethoven Society closed its season with a concert, presenting the following works:—

- The Erl-King's Daughter, Ballad, Gade.
The Fisherman's Grave, A Ballad Cantata for Solo,
Quartet and Chorus, with Orchestral and Piano
Score, J. Maurice Hubbard,
Finale from 1st Act of "Lohengrin" Wagner.

This society has not had the support that it deserved this winter; for, although the houses have been well filled at each concert, I am inclined to believe that the financial return has not been as large as it ought to have been. This society has undertaken to depend upon home talent in producing the many works they have given us this and past seasons, and unfortunately our people do not seem willing to encourage efforts made to aid musical development in our city, but demand the attraction that foreign artists present, in order to be led to pay full tribute to enterprises in the concert direction. It is a pity that such is a fact, for we have many musicians in our city, who should be encouraged more than they are.

At Hershey Music Hall, a number of popular matinees have been given, at which our home artists have appeared. They have been reasonably successful.

C. H. B.

